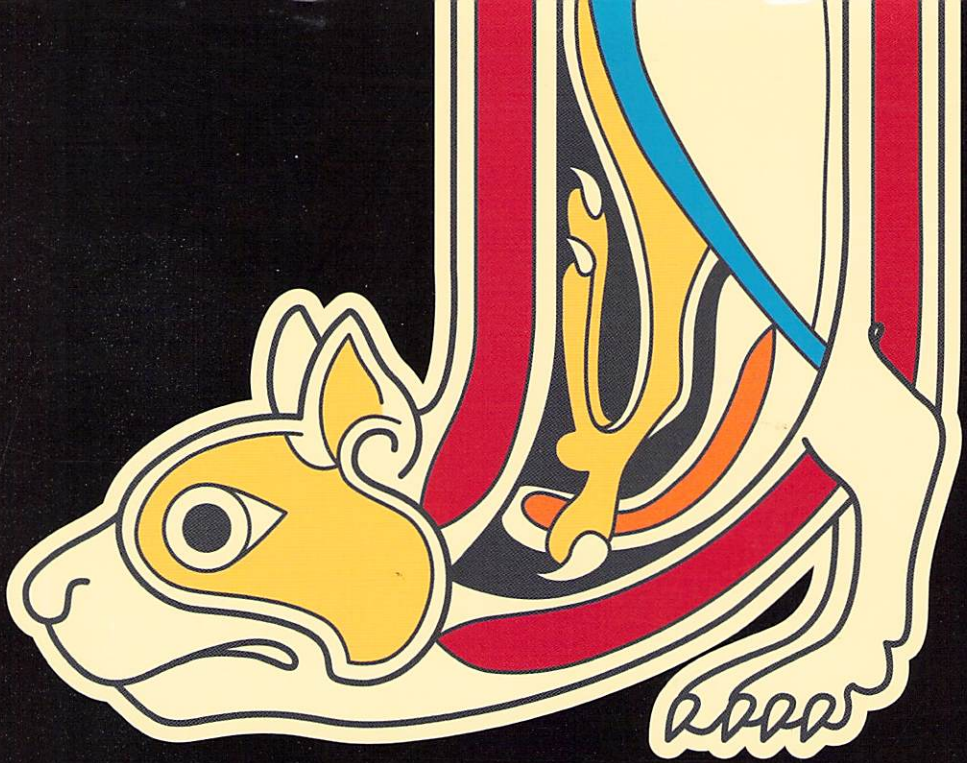


Lindisfarne Gospels

Durham

One amazing book
One incredible journey

Exhibition Guide

THE JOURNEY OF THE LINDISFARNE GOSPELS

c.700

The Lindisfarne Gospels is created at Lindisfarne by the Community of St Cuthbert.

875

The community leaves Lindisfarne to escape Viking invasions, taking with them St Cuthbert's remains, the Lindisfarne Gospels and other relics from the shrine.

883

After journeying across Northumbria, the community settles in Chester-le-Street, where c.960 the Lindisfarne Gospels is glossed in Old English providing a word-by-word translation written above each Latin word.

995

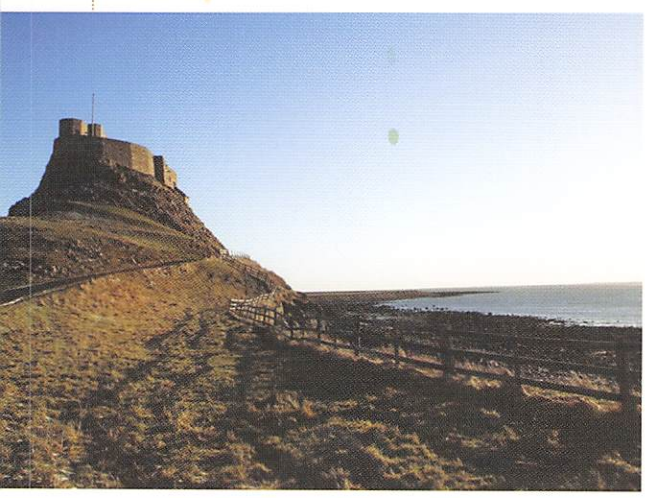
The community settles in Durham. Although there is no written record of the Lindisfarne Gospels in Durham at this time, it is believed that the book stayed with the shrine during the medieval period.

1539

Durham Cathedral Priory dissolves on the order of Henry VIII as part of the Reformation. Many books and manuscripts are seized or destroyed. It is possible that the Lindisfarne Gospels was among these books and that the original treasure binding was removed at this time.

1605

The Lindisfarne Gospels is in the possession of Robert Bowyer (Keeper of the Records in the Tower of London). Before 1631 the Lindisfarne Gospels passed to Sir Robert Cotton, becoming part of his extensive library. Cotton probably had the Lindisfarne Gospels re-bound.



Lindisfarne. (© Matt Wilson)

Palace Green Library, Durham.

1701

Sir Robert Cotton's library passes into public ownership, making the Lindisfarne Gospels part of a national collection.

1753

The British Museum is founded. The Lindisfarne Gospels is in the original collections.

1853

The Lindisfarne Gospels is provided with a new binding of leather, gold and semi-precious stones at the expense of Edward Maltby, bishop of Durham.

1973

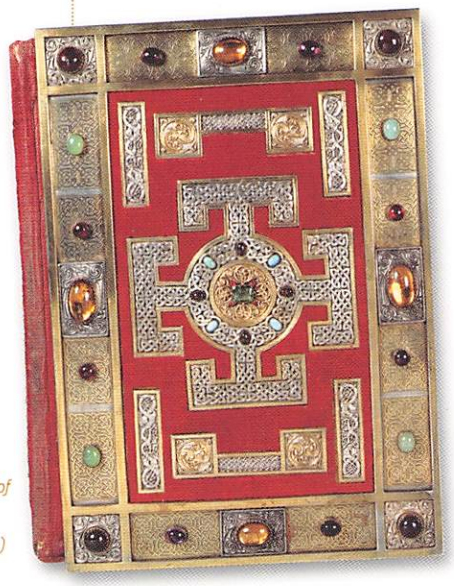
The Lindisfarne Gospels is transferred to the collections of the newly established British Library.

1987

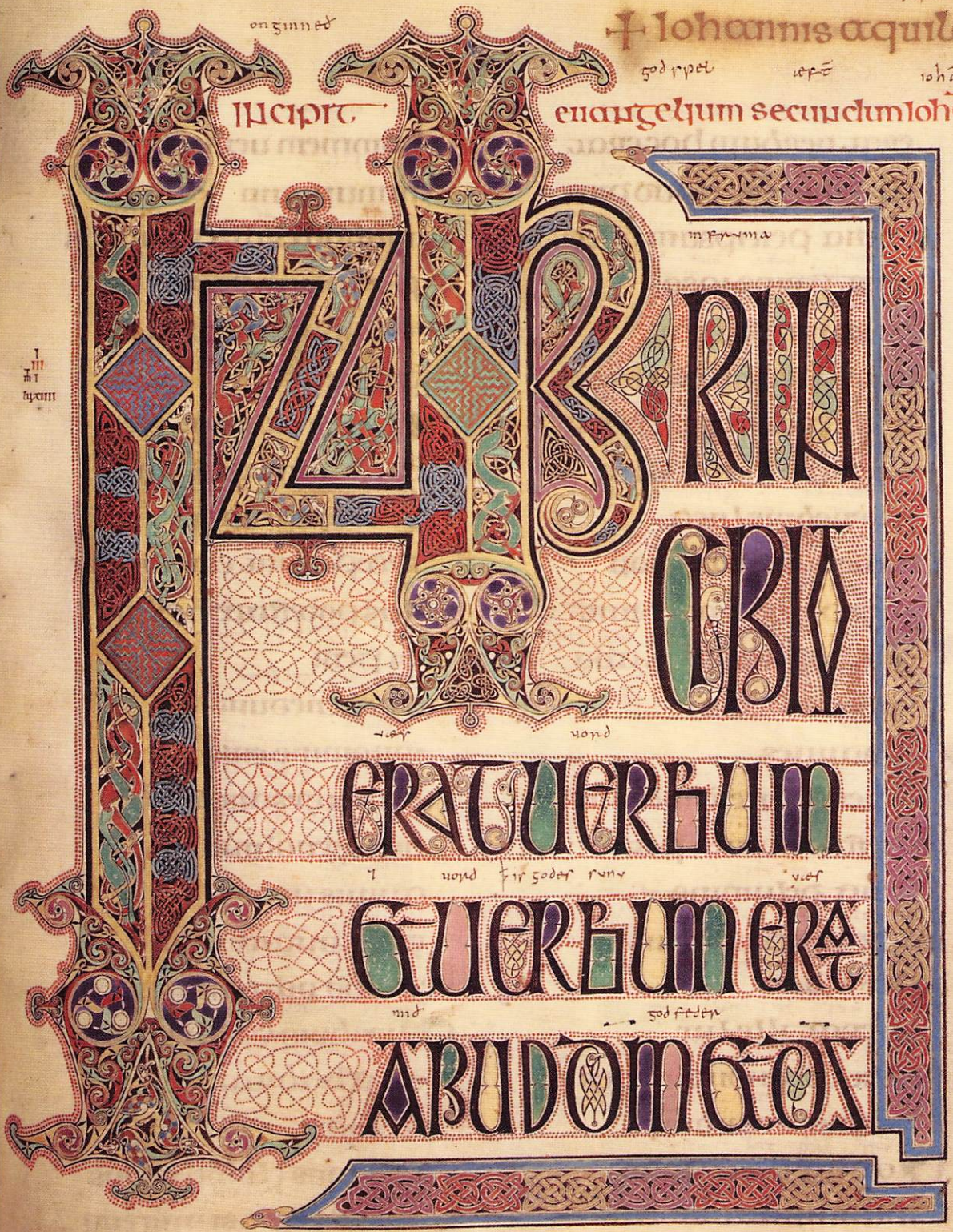
The Lindisfarne Gospels is loaned to Durham for the 1,300-year anniversary of the death of St Cuthbert.

2013

The Lindisfarne Gospels is displayed in Palace Green Library, Durham.



The Lindisfarne Gospels treasure binding, provided by Edward Maltby, bishop of Durham. (© British Library Board, Cotton MS Nero D.iv)


IN PRINCIPIO ERAT VERBUM
ET VERBUM ERAT APUD DEUM

Lindisfarne Gospels

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Presented on the UNESCO World Heritage Site by:

Durham University

With:

DURHAM CATHEDRAL
THE SHRINE OF ST CUTHBERT

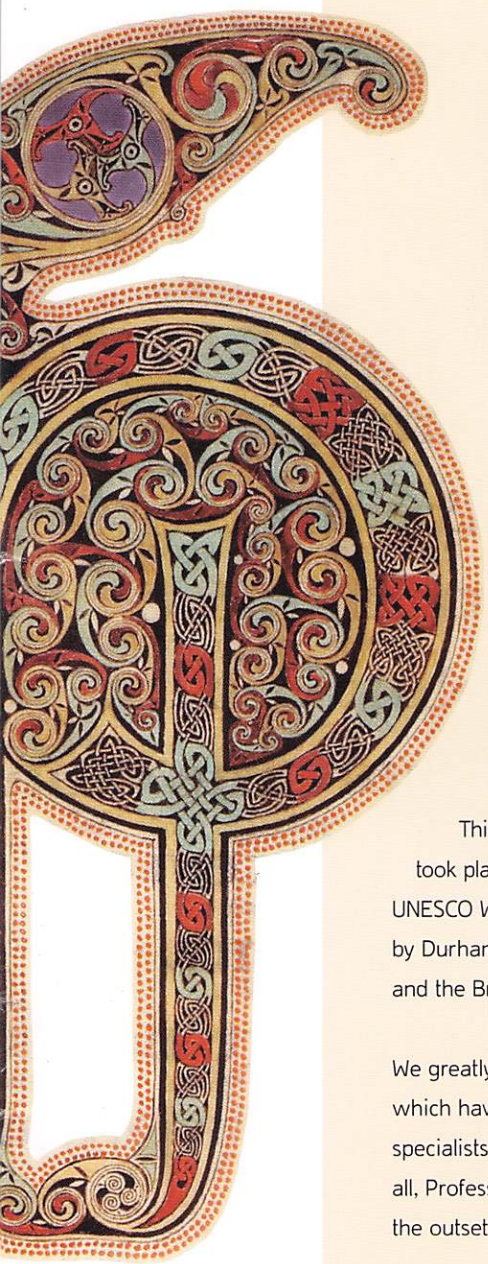
Durham County Council

heritage lottery fund
LOTTERY FUNDED

In partnership with BRITISH LIBRARY

Detail from Luke Incipit Page, the Lindisfarne Gospels
(© British Library Board, Cotton MS Nero D.iv, f. 139r)

Chi–rho–iota (an abbreviated form of 'Christi' in Greek letters). This enlarged initial monogram marks Matthew 1.18, the first mention of Christ's name in the gospels, and the start of Matthew's narrative proper. (© British Library Board, Cotton MS Nero D.iv, f. 29r)



WELCOME

The Lindisfarne Gospels is one of the greatest landmarks of human cultural achievement. Created by the community of St Cuthbert on Lindisfarne, it is an outstanding example of creativity and craftsmanship from medieval times.

This short publication has been produced to accompany the exhibition which took place during the summer of 2013 at Palace Green Library, on Durham's UNESCO World Heritage Site. The exhibition came about through a partnership led by Durham University and including Durham Cathedral, Durham County Council and the British Library.

We greatly appreciate the generosity of the British Library and other organisations which have loaned items to the exhibition. Further thanks are due to the subject specialists who have so willingly shared their knowledge and research – above all, Professor Richard Gameson, whose enthusiasm has guided the exhibition from the outset.

The exhibition explores why the Lindisfarne Gospels was made and how artistic traditions from Ireland and the Mediterranean came together in North East England to produce a masterpiece. It then follows the story of this magnificent manuscript from Lindsfarne via Chester-le-Street on to Durham, where the community of St Cuthbert settled definitively in 995.

Dedicated to the glory of God and St Cuthbert, the Lindisfarne Gospels is a vibrant and enduring symbol of Northumbria's central role in the birth of English Christianity.

Sandstone cross-head, c.1025–50, Durham. (Chapter of Durham Cathedral, 17.2.20)

EARLY CHRISTIANITY
IN THE BRITISH ISLES

Christianity spread across England from around 600, after a mission from the Pope in Rome established a church at Canterbury in 597. Missionaries from Iona (an Irish foundation off the west coast of Scotland) were given Lindisfarne in 635.

The Roman and Irish churches brought their own traditions and beliefs to England. In the decades that followed, Anglo-Saxon kingdoms converted to one or other of these two forms of Christianity.

Although the kingdoms were regularly at war amongst themselves, the new religion of Christianity enjoyed enormous power. Lindisfarne became an influential community allied to the Bernician kings of Northumbria, based at nearby Bamburgh.

Above: *Pope Gregory the Great sent St Augustine's mission to Britain in 596. (© Capitulary Library of Vercelli, CXLVIII/8, f. 9v)*

Right: *St Columba founded the monastery at Iona in 563. (© The Bodleian Libraries, The University of Oxford, MS Rawl. B. 514, f. 3v)*

THE INSULAR AND ROMAN TRADITIONS

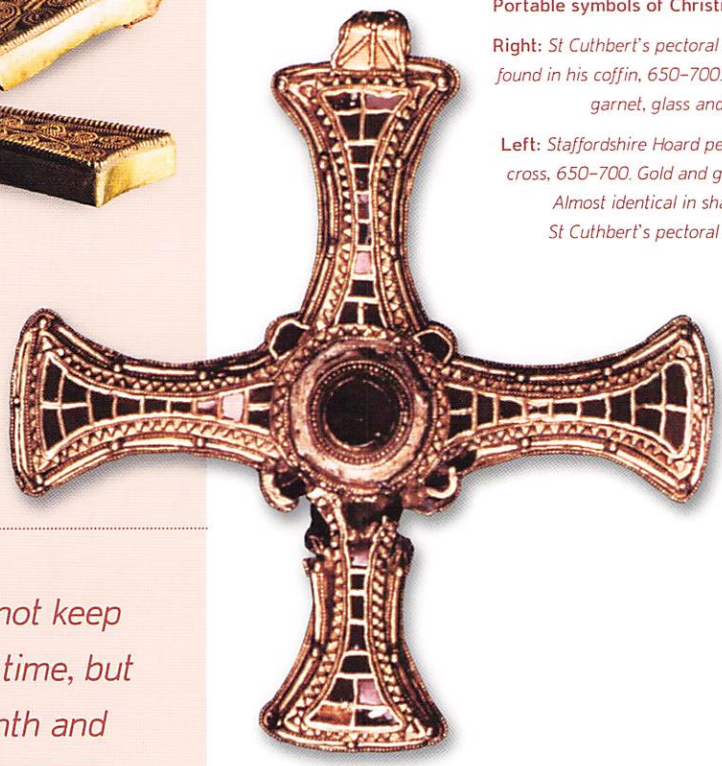
Irish and Roman monks had different rules and observances governing their lives, even shaving their heads in two contrasting styles.

Roman Christians built with stone and named their churches after Roman saints, while the Insular (Irish) tradition built wooden churches named after their founders. They also had distinct styles of decoration and writing which were eventually combined to striking effect in the Lindisfarne Gospels.

The major point of disagreement between the two traditions was Easter, the greatest feast day of the Christian Church. Both groups had their own methods of calculating the date, meaning that the feast could fall on different days. Each side believed its system was correct.

Insular and Roman tradition in manuscripts.

Matthew miniature in typically Insular style, Book of Durrow (late 7th century), contrasting with a portrait of Matthew in the Roman tradition, Codex Aureus (mid-eighth century). (© The Board of Trinity College Dublin, MS 57, f. 21v and photographer: Jens Gustavsson. National Library of Sweden, MS A. 135, f. 9r)



Portable symbols of Christianity

Right: *St Cuthbert's pectoral cross, found in his coffin, 650–700. Gold, garnet, glass and shell.*

Left: *Staffordshire Hoard pectoral cross, 650–700. Gold and garnet. Almost identical in shape to St Cuthbert's pectoral cross.*

"Now the Britons did not keep Easter at the correct time, but between the fourteenth and twentieth days of the moon — a calculation depending on a cycle of forty-eight years. Furthermore, certain other of their customs were at variance with the universal practice of the Church ..."

– Bede, *Ecclesiastical History of the English People.*

The date of Easter was bitterly controversial and both traditions stood firmly by their beliefs. The different customs directly affected the Northumbrian royal family. King Oswy (following the Insular calendar) might celebrate Easter a week before or after his Kentish wife Eanflaed (who followed the Roman calendar). Oswy arranged a synod (a powerful church council) at Whitby in 664 to settle the dispute.

Staffordshire Hoard, inlaid gold strip, 650–700. Gold and garnet. The strip may have been mounted on a book cover, fitting over and protecting the corner of a precious volume. (All images courtesy of The Potteries Museums and Art Gallery, Stoke-on-Trent)

ART AND ARCHAEOLOGY

The Lindisfarne Gospels draws from the artistic traditions of the Roman and Insular churches and their manuscripts. Close parallels can also be seen in archaeological material. Patterns and motifs found in the Lindisfarne Gospels are seen in a range of items, from the carved stonework of Northumbria to richly decorated metalwork found throughout the British Isles.

Staffordshire Hoard, folded gold cross, 650–700. Decorated with the same design of twisting, biting animals that can be seen in the Lindisfarne Gospels.

Staffordshire Hoard, sword boss, 650–700. Gold, garnet and enamel.

THE STAFFORDSHIRE HOARD

The Staffordshire Hoard is a world-famous collection of objects, discovered in 2009, near Lichfield in Staffordshire.

The Hoard is a collection of over 3,500 gold and silver items from the seventh century. The Hoard consists almost entirely of fragments of weaponry, including decorative fittings, plus a few religious items. It is not yet known how so many pieces came to be buried together, but they were probably collected from a battlefield as spoils of war.

Many are inlaid with garnets, and are of exceptional quality. Their artistry and decoration show many parallels to designs found in the Lindisfarne Gospels.

THE SYNOD
OF WHITBY

In 664, King Oswy of Northumbria called the Synod of Whitby to settle the dispute between the Insular and Roman churches over the calculation of Easter.

As judge, King Oswy decided in favour of the Roman party. Their foremost saint, Peter, was entrusted with the keys to heaven, and Oswy refused to risk his place there.

This decision discredited the Irish and their traditions. Lindisfarne lost its important status within the Anglo-Saxon Church. Many of its members, including the bishop, could not adapt to the Roman traditions and returned to Ireland, leaving the priory's numbers greatly depleted.

CUTHBERT (c.635–687)

"... when the opportunity arose, he embraced the hermit's life and lived a long while in silence, pleased to forgo the speech of men for the delights of divine contemplation ..."

– Bede, *Life of St Cuthbert*, Chapter 1

Cuthbert entered monastic life in his teens at Melrose, then in Northumbria, now the Scottish Borders. He eventually became prior there and in this role offered pastoral care and preached around the region.

In 664 he was made Prior of Lindisfarne and, despite opposition, he attempted to reform the community. Although he was educated in the Irish tradition, Cuthbert accepted the judgement at Whitby and felt that the unity of the Church was more important than clinging to divisive practices.

Cuthbert preferred to serve God through solitary prayer and reflection and retreated to what was to become known as St Cuthbert's Isle and later to Inner Farne. Having reluctantly been made Bishop of Lindisfarne in 685, he balanced his preference for a simple, ascetic life with his new duties, and his reputation as a holy man continued to grow. He died two years later in 687.

St Cuthbert in prayer. (© British Library Board, Yates Thompson MS 26, f. 10v)

CUTHBERT BECOMES A SAINT

Cuthbert was buried on Lindisfarne, despite his fear that the monastic way of life would be compromised by fugitives seeking sanctuary at his tomb.

When after eleven years his coffin was opened, his body was found to be miraculously undecayed. Reports of miracles multiplied and the monks worked tirelessly to promote Cuthbert as a saint. The production of the Lindisfarne Gospels may have been part of this effort.

It was believed that the saints could intercede with God on behalf of the faithful and so Cuthbert was seen as a channel between heaven and earth. A gospel-book was the most sacred book of the early church, and a deluxe copy, such as the Lindisfarne Gospels, was a glimpse of heaven on earth.

Both St Cuthbert and the Lindisfarne Gospels were seen as symbols that could unite Roman and Irish traditions. Promoting the cult of St Cuthbert and creating the Lindisfarne Gospels helped Lindisfarne to redefine its position within a Northumbrian church now dominated by Roman tradition.

Above: *Detail: carvings on inner wooden coffin, shrine of St Cuthbert. (© Chapter of Durham Cathedral)*

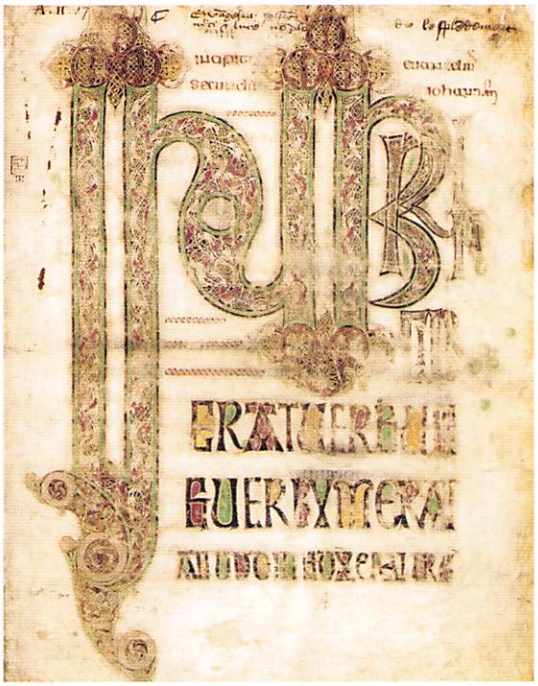
Opposite: *Death of St Cuthbert. (© British Library Board, Yates Thompson MS 26, f. 77r)*

THE NORTHUMBRIAN GOSPEL-BOOK

Every early medieval church had at least one gospel-book, but only a few institutions would have had the resources to make them – trained scribes, inks and pigments, a good supply of parchment and exemplars to copy. Around 700, Lindisfarne was one of a few Northumbrian centres with a scriptorium, a group of monks or nuns who copied books. These centres supplied books to meet their own needs and those of others.

As each manuscript was handmade, no two are the same. Creating gospel-books was laborious work undertaken by suitably trained scribes as part of their spiritual duties, and even simple volumes could take months to complete. A book like the Lindisfarne Gospels must have taken years.

The Durham Gospels, c.700. (© Chapter of Durham Cathedral, A.ii.17, f. 38(3)v)



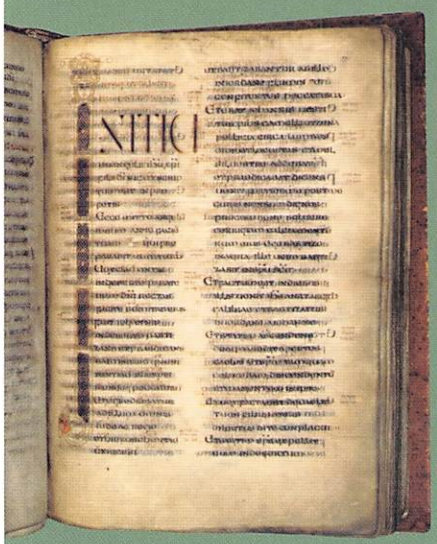
Top: *The Durham Gospels, c.700. (© Chapter of Durham Cathedral, MS A.ii.17, f. 1r)*

Bottom: *St John's symbol, the eagle. The Cambridge–London Gospels, eighth century. (© The Master and Fellows of Corpus Christi College, Cambridge. MS 197B, f. 1v)*

WHY A GOSPEL-BOOK AND NOT A FULL BIBLE?

Complete Bibles were rare in the early Middle Ages. Vast resources were needed to create its very long text. One surviving example, the Codex Amiatinus, *has 2,060 large pages and weighs over 30 kilograms. Instead, the books of the Bible, such as the gospels, were circulated individually or in small groups. A gospel-book contained the gospels of Matthew, Mark, Luke and John. These texts are basic to the Christian faith and are the parts of the Bible that tell the story of Jesus. In some gospel-books, the individual gospels are introduced by a portrait of the relevant evangelist or his symbol.*

Most gospel-books were made for daily use and look fairly plain. Others, like the Lindisfarne Gospels, included stunning decoration, glorifying God by their appearance as well as their contents. Each manuscript was carefully copied from an earlier one (its exemplar). Similarities in text layout, script and decoration can help to identify examples that were copied from the same source or written by the same scribes.



Gospel-book, c.750–800. (© Chapter of Durham Cathedral, A.ii.16, f. 36v + 37r)

Viking raiders stone found at Lindisfarne. Depicting armed raiders on one side and symbols of the Last Judgement on the reverse, ninth century. (© English Heritage)

"In this year dreadful portents came to pass over Northumbria and miserably alarmed the people: these were vast whirlwinds and flashes of light, and fiery dragons were seen flying in the air.

These signs were immediately followed by a great famine, and shortly thereafter in the same year, on 8 January, the ravaging of the heathen men miserably devastated God's churches on the island of Lindisfarne by pillage and slaughter."

– Anglo-Saxon Chronicle, 793

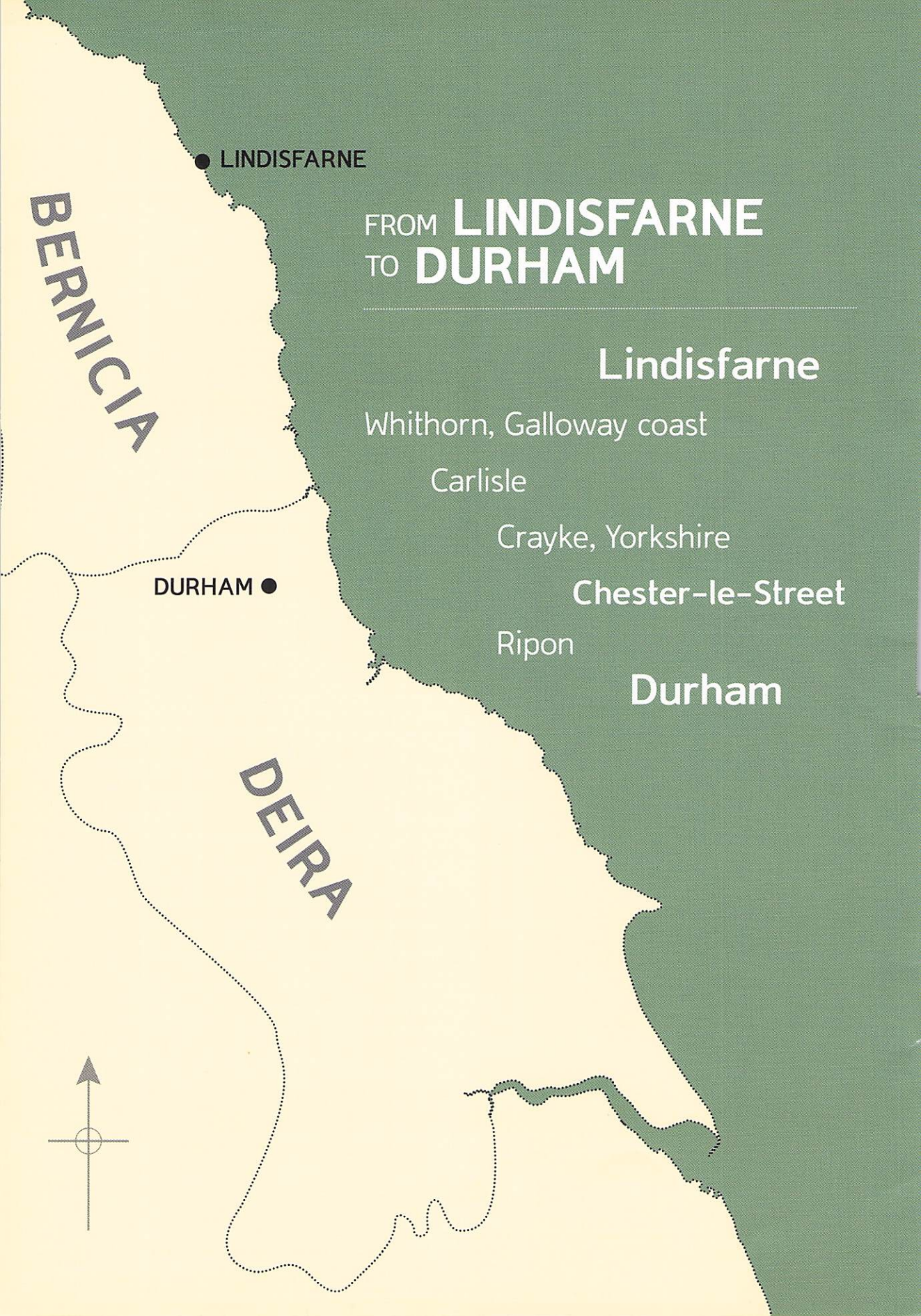
LINDISFARNE
AND THE ARRIVAL OF
THE VIKINGS

From 793, Vikings from Scandinavia raided the British coast, seeking riches. Wealthy and defenceless monasteries on coasts and rivers were a prime target. Lindisfarne was the first attacked. Raids on Jarrow and Iona soon followed, and in the 830s or 840s the body of St Cuthbert was moved temporarily for safety to Norham, on the mainland, a distance of around 20 miles.

In the second half of the ninth century, raiding turned to invasion. Having conquered East Anglia in 865, the Vikings captured York and made inroads around the Tyne.

In the face of this new threat, the community of monks finally abandoned Lindisfarne in 875, taking with them Cuthbert's body, other relics and the Lindisfarne Gospels.

Vikings invading England. (Art direction by Studio MB. Illustration © Joe Wilson @ Debut Art)


LINDISFARNE
BERNICIA
FROM LINDISFARNE
TO DURHAM
Lindisfarne
Whithorn, Galloway coast
Carlisle
Crayke, Yorkshire
Chester-le-Street
Ripon
Durham
DURHAM
DEIRA

ST CUTHBERT'S
COMMUNITY
AND THE JOURNEY AROUND
NORTHUMBRIA

A wealthy and powerful monastery, Lindisfarne owned lands throughout Northumbria. For seven years after leaving the island in 875, the community of monks, travelling with St Cuthbert's relics, visited these estates. Their journey eventually led them towards the Viking stronghold of York.

At this time, the Vikings were choosing a new leader and the community from Lindisfarne seems to have played a part in supporting a young claimant called Guthred. In return, he confirmed their right to land between the rivers Tyne and Wear.

Right: *The journey of St Cuthbert's community carrying St Cuthbert's shrine. (© The Master and Fellows of University College Oxford MS 165, p. 159)*

King Athelstan and St Cuthbert at Chester-le-Street. (© The Master and Fellows of Corpus Christi College, Cambridge MS 183, f. 1v)

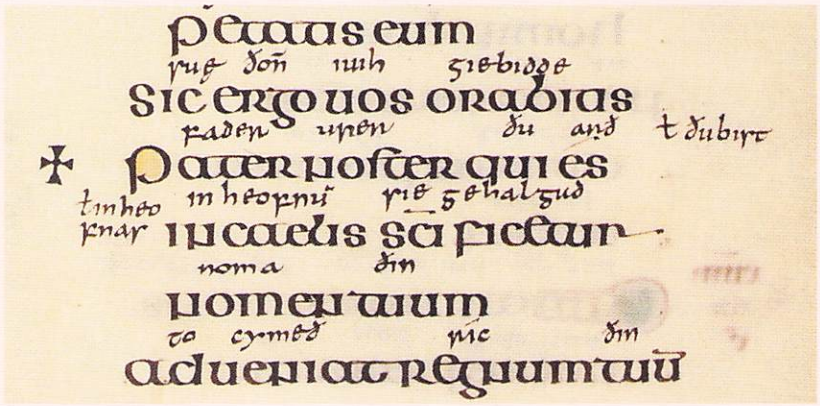
THE COMMUNITY AT CHESTER-LE-STREET

In 883 the community established itself within the old Roman fort at Chester-le-Street. It was to be the community's home for over 100 years. Many important visitors came to pay homage to St Cuthbert, including Athelstan, king of Wessex, and later the first king of all England (927–39). The patronage of kings such as Athelstan increased St Cuthbert's national popularity and influence.

ALDRED
AND THE TRANSLATION OF THE
LINDISFARNE GOSPELS

The Lindisfarne Gospels contains the earliest version of the gospels in Old English (the language of the Anglo-Saxons). Above each of the Latin words was written its Old English equivalent, called a gloss. This gloss was added by Aldred, a priest at Chester-le-Street, three centuries after the book had been made.

Aldred worked on several books, but the Lindisfarne Gospels was by far his biggest project. He also wrote a personal note (or colophon) at the end of the gospels, detailing the original makers of the book, and his own contribution to it.



Example of Aldred's gloss. The Lindisfarne Gospels, Matthew 6.8-10 with the start of Pater noster. *(© British Library Board MS Nero D.iv, f. 37r)*

ALDRED'S COLOPHON

"... Eadfrith bishop of the church of Lindisfarne, in the beginning wrote this book for God and St Cuthbert and for all the holy ones who are on the island. And Aethilwald, bishop of the Lindisfarne-islanders, bound and covered it without, as he well knew how.

And Billfrith the anchorite forged the ornaments which are on the outside, and bedecked it with gold and with gems, and also with gilded silver – pure wealth.

And I, Aldred, unworthy and most wretched priest – born of Alfred, Aldred I am called, the outstanding son of a good woman, I speak – with the help of God and St Cuthbert wrote a gloss above it in English."

– Lindisfarne Gospels, British Library Cotton Nero. D.iv,

THE COMMUNITY SETTLES IN DURHAM

St Cuthbert's community moved temporarily south from Chester-le-Street to Ripon in 995. The earliest account reports that on the return journey, when the cart carrying the coffin was near Durham, it became rooted to the spot, indicating that the saint wished to stay there. The community then settled in Durham and established Cuthbert's body first in a wooden church, then in a stone church and finally in the new cathedral.

Major changes came after the Norman Conquest, when William of St Calais, bishop of Durham from 1080–96, converted the community to a Benedictine priory in 1083 and started building the present cathedral in 1093.

St Cuthbert's shrine remained in the cathedral, as a focus for pilgrimage, until the priory was dissolved by King Henry VIII at the end of 1539.

Left: *William of St Calais, bishop of Durham who converted the community into a Benedictine priory in 1083. (© Chapter of Durham Cathedral, MS B.ii.13, f. 101v/102r)*

Opposite: *Symeon, a monk at Durham Priory, wrote a description of the journey of the community of St Cuthbert from Lindisfarne, through Chester-le-Street to Durham. This page includes (lines 6–8) his account of the Lindisfarne Gospels being washed overboard during the abortive flight to Ireland. (© Durham University, Palace Green Library, Cosin MS V.ii.6, p. 82)*

mortui obrigueranᵗ. Interea treſ murꝫ magnitudinis undeꝫ horrifico cũ murmure ſuperuenientes. naui mediaſ pene uſq; tabulaſ impleuerᵉ. atq; ẽribili miraculo. ꝑ q; egyptꝫ plagaſ in auctoꝝ ꝓtiᵒ in ſanguinẽ conuertebantᵘ. Qua tẽpeſtate dũ nauiſ uerteretᵘ in latera. cadens ex ea textuſ euangliorꝫ auro gẽmiſq; ꝑornatuſ. in mariſ ferebatᵘ ꝓfunda. Ergo poſt quã ſenſu aliquantulũ recepto ſemetipſoſ q; uel ubi eẽntᵗ recordantᵗ. genua flectunt. uenamq; ſtulte auſuſ toto corpore ad pedeſ ſci corporiſ ꝓſtrata. petunt. Arrepto itaq; gubernaculo. naui ad litᵘſ & ad ſocioſ retorquent. & continuo flantib; a tergo uentiſ. illuc ſine aliqua difficultate ꝑueniunt. Tunc qui priuſ fleuerant dolendo. uerſa uice pluſ iam flebant gaudendo. Epiſcũ cũ ſocijſ ſuiſ pudore ſimul & dolore ñ minꝰ lacrimanſ. toto corpore in tra ꝓſternitᵗ. ſibiq; indulgeri obnoxiuſ precatur.

ITEREA popli longo ꝑ annoꝝ ſpatia labore. famiſ neceſſitate. cunctarũq; rerũ egeſtate cõpulſuſ. a comitatu ſci corporiſ dilabiᵗ. & ꝑ loca inhabitata ut qualitcunq; uitam ſuſtentarent. diſꝑgitᵗ. Exceptiſ enim epo & abbate cũ ſuiſ admodũ paucis omnis diſceſ-

aq; in ſanguinẽ uſq.

Text Evang. Matt. 24 Marc. 13 Luc. 21

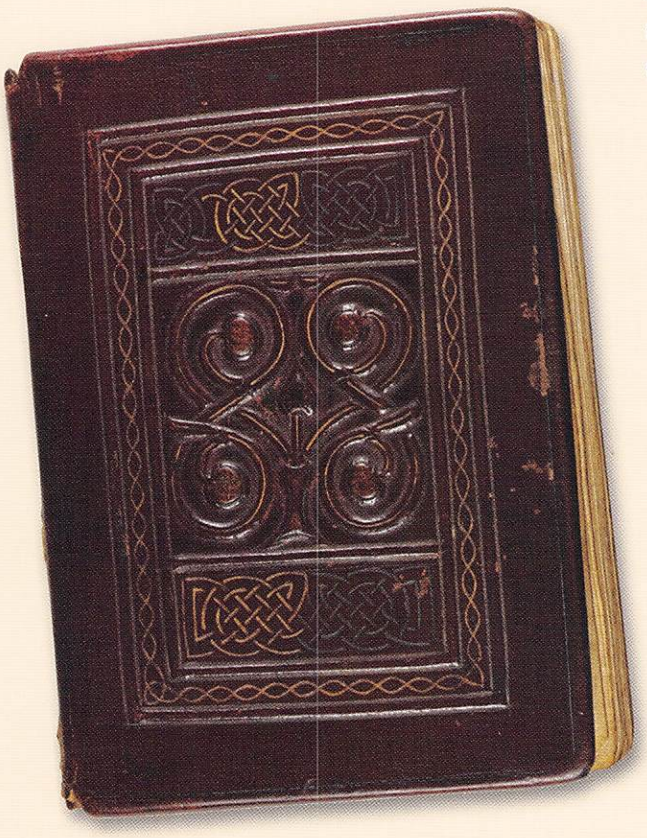
Capp. 12

Exod. 7

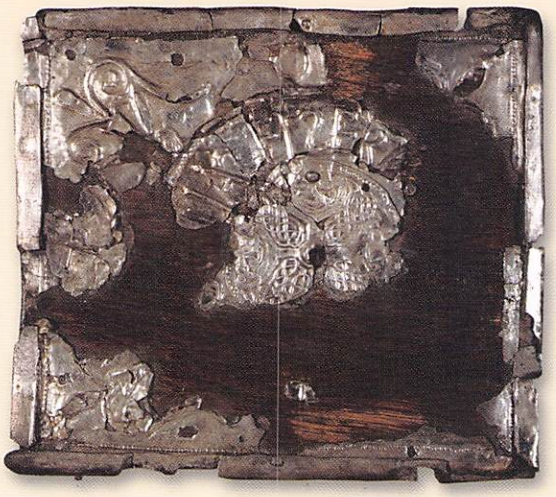
ST CUTHBERT'S SHRINE AND RELICS

During the Middle Ages, St Cuthbert was one of the most popular English saints, and his shrine has attracted pilgrims and other visitors for over a thousand years.

By the eleventh century, Durham was well established as the centre of St Cuthbert's cult. Among its visitors was King Cnut, who outdid various royal pilgrims by humbly arriving barefoot. In 1104, St Cuthbert's undecayed body was ceremonially installed in the new (present) cathedral. Miracles continued to be recorded.



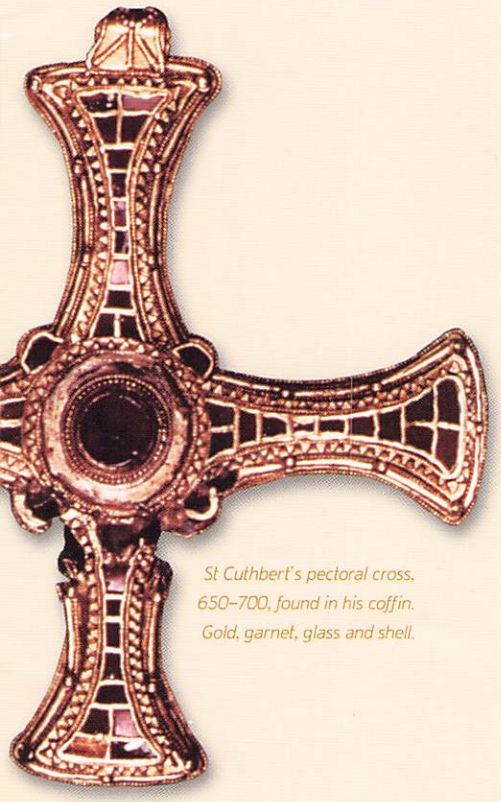
The Cuthbert Gospel of St John, c.700.
(© British Library Board, Add. MS 89000)



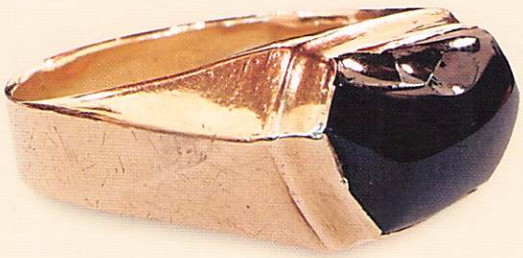
St Cuthbert's portable altar, Northumbria. Oak encased in silver. Core: late seventh century. Covering: eighth century. (© Chapter of Durham Cathedral)

The shrine was the focus of St Cuthbert's cult. At Durham Cathedral Priory the shrine was behind the High Altar until the Reformation. Three coffins, one inside the other, housed the body of St Cuthbert and the artefacts associated with him. These relics were believed to have miraculous properties. Pilgrims visited the shrine hoping to be healed and to seek protection.

Durham's status as the foremost pilgrimage site in England was challenged by the cult of Thomas Becket at Canterbury following his murder there in 1170. Nevertheless, Cuthbert's popularity remained high, and his shrine continued to attract pilgrims until it was destroyed by Henry VIII's commissioners in the late 1530s. A new shrine, built in 1542, draws pilgrims to this day.

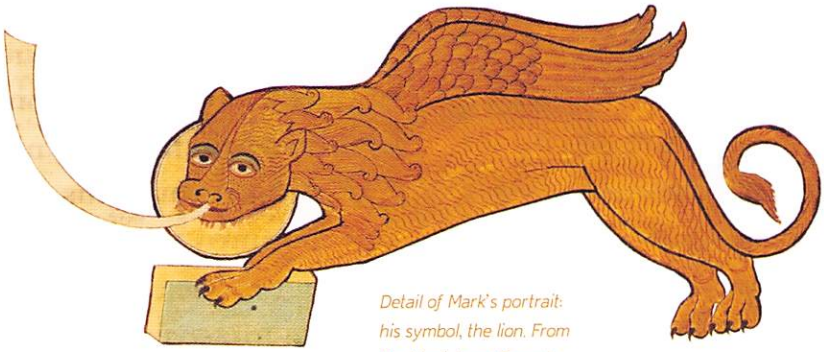


St Cuthbert's pectoral cross, 650–700, found in his coffin. Gold, garnet, glass and shell.



Gold and sapphire ring dating from the 13th century. Believed to have been discovered when Cuthbert's tomb was opened in 1537. (Image courtesy of Ushaw College)

Imago aequilae



Detail of Mark's portrait: his symbol, the lion. From the Lindisfarne Gospels. (© British Library Board, MS Nero D.iv, f. 93v)

THE LINDISFARNE GOSPELS

The Lindisfarne Gospels was created *c.*700, almost certainly by Eadfrith, who was bishop of Lindisfarne from 698 to 722. It was an enormous undertaking for one man and must have taken years to make.

Aldred's colophon, written around the 960s when the community had settled in Chester-le-Street, tells us that the book was bound by Athelwald, bishop of Lindisfarne, and that the binding was decorated by Billfrith the anchorite.

Complete except for its original binding, the Lindisfarne Gospels represents the pinnacle of book production in Northumbria. Its expert use of both Insular and Roman features creates a unique manuscript, symbolically combining the heritage and future of the Lindisfarne community.

Opposite: *John evangelist portrait, the Lindisfarne Gospels. (© British Library Board, MS Nero D.iv, f. 209v)*

Right: *Canon table, the Lindisfarne Gospels. (© British Library Board, MS Nero D.iv, f. 11r)*

THE LINDISFARNE GOSPELS IN THE BRITISH LIBRARY

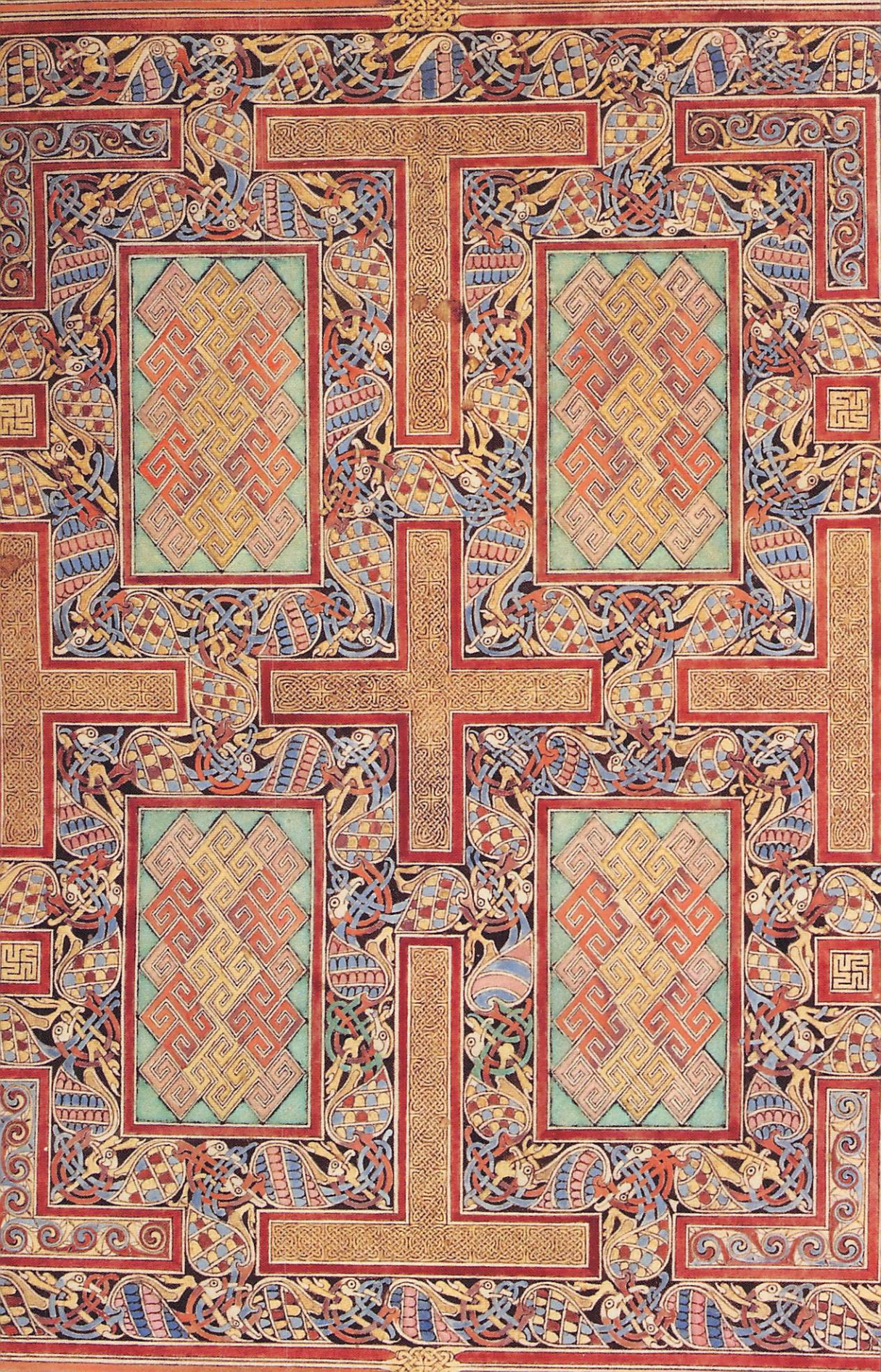
The British Library is the national library of the United Kingdom and one of the world's greatest libraries. For over 250 years the Library has developed a collection that now exceeds 150 million items, representing every age of civilisation in all written and spoken languages.

The Lindisfarne Gospels ranks among the highest of human cultural achievements and has been in the national collection since 1753. It is displayed in the British Library's Sir John Ritblat Treasures Gallery in optimal environmental conditions alongside other treasures of the world's faiths and written heritage, such as Codex Sinaiticus and Magna Carta. Here, hundreds of thousands of visitors every year come to see items of global and national importance.

The British Library is also committed to the long-term preservation of this 1,300-year old national treasure. The Library has specialist expertise in manuscript conservation and in 2007 opened a state-of-the-art Centre for Conservation.

The Library believes that the Lindisfarne Gospels should be a source of enjoyment, inspiration and learning for generations to come. It can be explored in fascinating detail on the Library's website (www.bl.uk).

Detail from Matthew incipit page, the Lindisfarne Gospels. (© British Library Board, MS Nero D.iv, f. 27r)



Ushaw College
Ushaw MS 44, Lectionary fragment
Ushaw 63, Fragments of textiles presented by Athelstan to Cuthbert's shrine
UCI:400, St Cuthbert's ring

Hartlepool Museums
HAPMG:1989.27.17, Clay mould fragment

Palace Green Library, Durham
Cosin MS V.ii.6, Symeon of Durham's *Tract on the Origins and Progress of this the Church of Durham*

Norfolk Museums and Archaeology Service
NWHCM:1970.184, The Larling Plaque
NWHCM:2010.292.1 & 2010.292.2, Pair of enamelled mounts

Anker's House Museum, Chester-le-Street
1986/01, 10th-century carved stone cross shaft

Tullie House Museum and Art Gallery
CALMG:1984.134.58.13, Styca

York Museums Trust
YORYM:1948.643.2, Coppergate double-edged sword (Viking)
YORYM:1947.333.2, Iron scramasax (Anglian)
YORYM:1948.551.45, Axe head (Viking)
YORYM:1948.551.46, Axe head (Viking)
YORYM:1995.48.i–ii, Decorated cross-shaft fragment

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18. Gospel Book, *c.*750–800. (© Chapter of Durham Cathedral, A.ii.16, f. 36v + 37r)
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20. Vikings raiders stone found at Lindisfarne. (© English Heritage)
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22. Carrying the coffin/shrine of St Cuthbert. (© The Master and Fellows of University College, Oxford MS 165, p. 161)
23. Athelstan and Cuthbert at Chester-le-Street. (© The Master and Fellows of Corpus Christi College, Cambridge MS 183, f. 1v)
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29. St Cuthbert's ring. (Image courtesy of Ushaw College)
30. St Cuthbert's Portable Altar. (© Chapter of Durham Cathedral)
31. John evangelist portrait. (© British Library Board, Cotton MS Nero D.iv, f. 209v)
32. Canon table, the Lindisfarne Gospels. (© British Library Board, Cotton MS Nero D.iv, f. 11r)
33. Detail from Matthew incipit page, the Lindisfarne Gospels. (© British Library Board, Cotton MS Nero D.iv, f. 27r)
34. Detail of John's Gospel carpet page, the Lindisfarne Gospels. (© British Library Board, Cotton MS Nero D.iv, f. 210v)

*The St Cuthbert Gospel was acquired for the nation by the British Library following a major fundraising campaign in 2011–12. The acquisition was made possible by the generous support of the following donors: National Heritage Memorial Fund; Dr Edward Pennington Abson, Art Fund (with a contribution from the Wolfson Foundation); Garfield Weston Foundation; Anonymous donor, given through Durham Cathedral; Catherine Cookson Charitable Trust; J Paul Getty Jnr Charitable Trust; Sir Siegmund Warburg's Voluntary Settlement, Foyle Foundation; American Trust for the British Library; Friends of the British Library; Friends of the National Libraries, Kirby Laing Foundation; Dr Mortimer and Theresa Sackler Foundation; Cynthia Lovelace Sears; William Zachs; Paul Chrzanowski; P F Charitable Trust; Mark and Liza Loveday; Graham Guest; Judith Fairhurst; Friends of Durham Cathedral; John Wates Charitable Trust and many other individuals and donors who wish to remain anonymous.

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Credits

This publication accompanies the exhibition of the Lindisfarne Gospels in Durham. The development of the exhibition interpretation has been the result of true teamwork involving the Exhibition Team and a dedicated group of volunteers.

Exhibition Team

Keith Bartlett, Jon Purcell, Sheila Hingley, Richard Gameson, Julie Biddlecombe-Brown, Emma Hamlett, Liz Branigan, Sarah Price, Michael Forster, Richard Higgins, Kath Black, Gabriel Sewell, Elizabeth Baker.

Studio MB, Turner & Townsend Project Management, Turner & Townsend Cost Management, Summers Inman, Beck Interiors, ISO Design, Chalkworks, Click Netherfield, Bob Elsey, Colin Lindley, Rutherford & Wheeler & Caroline Rendell, GSS Architects, Miller Construction.

This publication has been edited by Julie Biddlecombe-Brown, assisted by Josephine Freeman in collaboration with Richard Gameson, Sheila Hingley, Sarah Price, Gabriel Sewell, Emma Hamlett and Emily Wilkes. Text and research by Julie Biddlecombe-Brown, Emma Hamlett, Jo Dean, Sarah Westbury, Rosie Henderson, Sarah Carter, Verity Webster, Sarah Parkin and Aaron Rossi. Thanks also to Francis Watson, Matt Crawford, Carolyn Gaw, Caroline Craggs, Emma Lloyd Jones, Andrew Turnbull, Geoff Brown, Colleen Allen, Jenna King, Dan Redhead and Natalie Taylor. Translations by Professor Richard Gameson and Dr Fiona Gameson.

The exhibition has been made possible by provision of insurance through the Government Indemnity Scheme. Durham University and the partners would like to thank the Department of Culture, Media and Sport and Arts Council England for their support in providing and arranging this indemnity.

Also available:
Gameson, R., *From Holy Island to Durham: The Lindisfarne Gospels, Contexts and Meanings*, 2013
Children's illustrated book: *Discover the Lindisfarne Gospels*, 2013

Lindisfarne Gospels Durham:
One amazing book, One incredible journey
© 2013 Durham University and Third Millennium Publishing Limited
2–5 Benjamin Street, London EC1M 5QL, United Kingdom
www.tmiltd.com

ISBN: 978 1 907981 03 6

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British Library Cataloguing in Publication Data. A CIP catalogue record for this book is available from the British Library.

Editor: Julie Biddlecombe-Brown
Design: Susan Pugsley
Production: Bonnie Murray
Reprographics: Studio Fasoli, Italy
Printing: Printer Trento, Italy

List of Exhibits

We would like to thank the British Library and all of the lenders whose generosity has made this exhibition possible.

The British Library
Cotton MS Nero D.iv, Lindisfarne Gospels
Add. MS 45025, Ceolfrith Bible fragment
Cotton MS Dom. A.vii, Durham *Liber Vitae*
Royal MS 1 B.vii, Gospel Book
Add. MS 89000, St Cuthbert Gospel*
Yates Thompson MS 26, Bede's *Life of St Cuthbert*

The National Museum of Scotland
X.IB 298, Aberlady Cross Shaft
X.FC 273, St Ninian's Isle Bowl
A.1882.50.1, Ardagh Chalice (facsimile)
H.1993.619.1–5, Hunterston Brooch (facsimile)

Chapter of Durham Cathedral
A.ii.10, Gospel Book
C.iii.20, Gospel Book
17.2.14a–b, Stone Balluster Casts
B.iv.6, Book of Maccabees
A.iv.19, Collectar – The Durham Ritual
A.ii.16, Gospel Book
B.ii.35, Bede's *Historia ecclesiastica*
B.ii.13, Augustine's *Enarrationes in Psalmos*
A.iv.35, Life of St Cuthbert
A.ii.17, The Durham Gospels
17.2.15, Part of cross shaft
17.2.20, Cross head
3.26.1, St Cuthbert's Pectoral Cross
3.14.1, St Cuthbert's Portable Altar

Staffordshire Hoard Management Group
K303, Pectoral cross
K356, Strip
K377 and K462, Pair of sword bosses
K655–659 and K1314, Folded cross

English Heritage (Lindisfarne Priory Museum)
81077057, Viking raiders stone
81077017, Round-headed grave marker
81077047, Stone cross shaft

The British Museum
1858, 8–14.1, Hexham Silver Plaque
1883,1214.1, Taplow buckle
1883,1214.2 & 3, Taplow shoulder clasps
1888,7–19,101, Londesborough brooch
1870.1013.16, Hanging bowl mount
1915,0504.1, Viking sword
1996,0701.1, Franks Casket (facsimile)

Bodleian Library, Lincoln College & University College, Oxford
MS. Auct. D.2.19, MacRegol Gospels
MS. Bodley 819, Bede's Commentary on Proverbs
Lincoln College MS. 92, Gospel Book (fragment)
University College MS. 165, Bede's *Life of St Cuthbert*

Corpus Christi College, Cambridge
MS 183, Bede's *Life of St Cuthbert*
MS 197b, Cambridge–London Gospels

Cambridge University Library
MS Kk.1.24, Gospel Book

ISBN 978-1-907981-03-6